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As to the utility of Part II, the opinions of teachers will be divided. Ten pages of descriptive geography and forty pages devoted to a "Résumé d'histoire de France" will by some be found handy for reference, and as a source of useful information not so easily attainable in any other way. But would not a map of France, such as Delagrave & Co. and other houses publish and sell for a few cents, placed in the hands of every pupil, accomplish better the end which the author seeks to attain by his chapter on geography (the maps in the book are decidedly too small and indistinct)? And would not the author's purpose "to awaken their [the pupils'] dormant curiosity for history, for all the higher forms of French literature" have been better served by the introduction of a few more chapters from the most brilliant French historians, similar to that from Michelet, the only one in the book, than by means of hundreds of brief statements of historical facts in chronological order? It is true, if the teacher use this part of the *Reader* in accordance with the author's suggestions, and if he be a good teacher of history as well as of languages, and skillful in combining the two, the results will be satisfactory enough. At all events, the author is right in his demand for a better knowledge of, and greater interest in, French history on the part of students of French, and it is much to be hoped that his book will further their attainment. Some notes on the authors represented in the *Reader*, not so much biographical as introductory to their works, aiding the interested student in choosing some of the best volumes for private reading, might not have been out of place in an *Introduction to French Authors*.

Ypsilanti. Mich.

A. LODEMAN.

FRENCH LITERATURE.

Le Monde où l'on s'ennuie, Comédie en trois actes par ÉDOUARD PAILLERON, with introduction and English notes by A. C. PENDLETON, M. A., Professor of modern languages, Bethany College, W. Va. D. C. Heath & Co., Boston: 134 pp., 1894.

THE editor of this edition has done her work in a manner worthy of the highest praise. She

has brought to the attention of students of French the most charming of recent French comedies, and has shown delicate feeling in rendering into English those parts of the text in which a student might be expected to find difficulties.

Thirteen years after its first appearance, this comedy still continues to delight and amuse the patrons of the Comédie Française. Few French plays produced since 1850 have enjoyed such a success.

Whether it was the intention of M. Pailleron to satirize Caro, or some one else, matters little. The essential fact is that the *précieux* are still with us, and that the author aimed another blow at their affectation. Till a comparatively recent time, it has been claimed by literary historians that Molière gave them their death-blow. This was by no means the case. Amid wars and revolutions and the brute force of Paris mobs, their voices have been hushed, but they have lived on, and now invade the halls of the Sorbonne and the Collège de France itself. It was against them that Boileau directed his *Satires*, and Roederer¹ has shown that they still rose bolder and more brilliant than before. Quinault was their darling. In 1677 they caballed against *Phèdre* in favor of Pradon. Voltaire attacked the traces of affectation which he discovered in the comedies of Marivaux, in the sermons of Massillon and even in Montesquieu. Was there not something of it also in the young men who gathered around Victor Hugo in 1830? And are not the symbolists the heirs of a long lineage? The lecture room of Caro was the modern Hôtel de Rambouillet, and the aim of Pailleron was similar to the aim of Molière.

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FRENCH LITERATURE.

Cinq-Mars ou une conjuration sous Louis XIII par le C^{te} ALFRED DE VIGNY de l'Académie française, abridged and edited, with introduction and notes, by CHARLES SANKEY, M. A., Boston: D. C. Heath & Co., 1893. xxvii + 265 pp., 80.

1 "Mémoire pour servir à l'histoire de la Société polie en France." Paris, 1835.